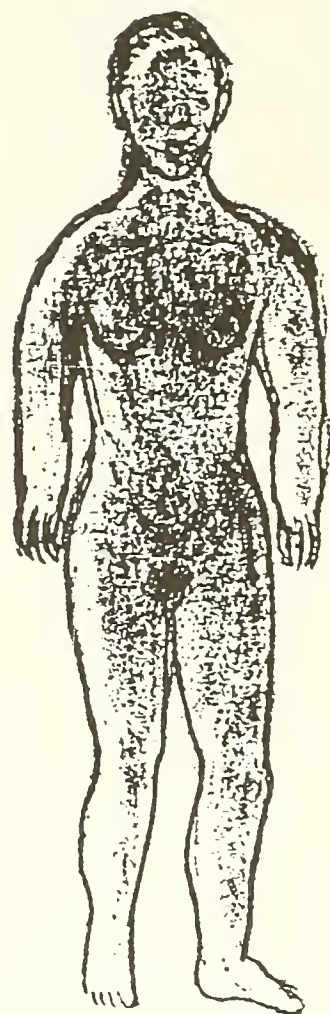
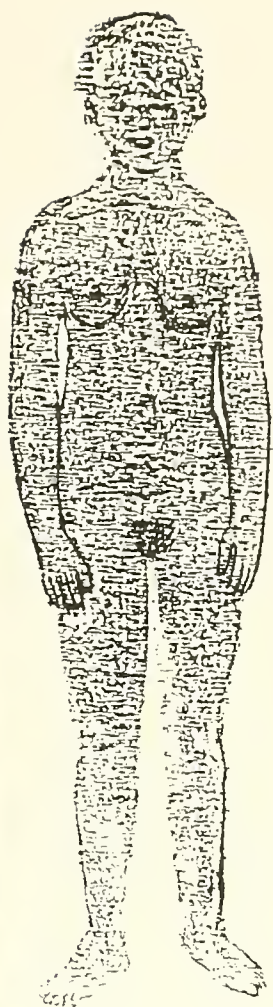


K i k i S m i t h : U n f o l d i n g t h e B o d y





October 3–
November 15, 1992

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An Exhibition
of the Work in Paper

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Acknowledgments

My initial desire to organize an exhibition of works by Kiki Smith was simultaneous with my first encounter with her unprecedented and unforgettable body images exhibited at the Fawbush Gallery in 1988. At the time, I could not have predicted the extent of their impact on my perceptions of images of the body in almost any context imaginable, or their capacity to embrace some of the most urgent issues of our time. I did sense from the start, however, that Kiki's drawings and prints played a critical role in her inclusive, nonhierarchical approach to her art and to her subject—our experience of the human body—and knew that someday, if I had the opportunity to mount an exhibition of her work, I would be certain to include them.

Planning for this occasion began nearly two years ago, but crystallized when Kiki shared with me her desire to focus an exhibition exclusively on the work in paper that had come to mean so much to her during the past several years. Rather than resulting in an exhibition about a single aspect of her vision, the selection of paper sculpture, prints and drawings gathered at the Rose Art Museum represents a truly unique opportunity to encounter the fullness of her achievement, her passion and her contribution to the art of our time. It is with genuine appreciation, respect and affection that I thank her for sharing this most personal and fragile body of her work with us.

Realization of a project of this scope would not have been possible were it not for the generous contributions of numerous individuals, institutions and organizations. Foremost among them are the lenders to the exhibition who have agreed to part temporarily with such meaningful works from their collections and to whom I am most grateful for their personal participation in this project.

I am indebted to the artist's gallery representative in New York, Joe Fawbush, and his colleague Tom Jones. For their generous support and commitment to the project,

their kind assistance and warm friendship I am deeply grateful. I also wish to acknowledge Kiki's assistant, Liza McLaughlin, who assisted with numerous exhibition details.

On behalf of all those associated with this project and the Rose Art Museum, I also wish to acknowledge a generous grant from the Lannan Foundation, whose commitment to support challenging contemporary art has made this exhibition and publication possible.

Production of this publication was expertly coordinated and sensitively designed by our colleagues in the Brandeis University Office of Publications, in particular Brenda Marder and Charles Dunham. To the entire staff, for their uncompromising efforts on behalf of the museum's project, I wish to extend my most heartfelt thanks.

I wish also to acknowledge the ongoing support and participation of the members of the Rose Art Museum Board of Overseers, in particular Patrons and Friends Chairwoman, Lois Foster, whose untiring enthusiasm and generosity are a source of personal inspiration.

I wish to thank my friends and colleagues at the museum—Carl Belz, Roger Kizik, Lisa McDermott, Seth Drew Speyer and intern Claire Schneider—for their selfless and invaluable assistance with the project. Their commitment to the exhibition throughout the numerous tasks, challenges, anxieties and joys related to its organization has been a constant source of support. All are to be congratulated and thanked for their crucial roles in the realization of this project.

Finally, I wish to dedicate this publication to my three sisters—Judy, Lorrie and Barbie.

Susan L. Stoops
Curator



P r e f a c e

"I think I chose the body as a subject, not consciously, but because it is the one form that we all share; it's something that everybody has their own authentic experience with."

Kiki Smith¹

In an extraordinarily diverse and experimental approach to the medium of paper, Kiki Smith confronts the single subject that has preoccupied her artmaking since 1980—the human body. Repeatedly in sculptures, drawings and prints, Smith celebrates the singularity of each human being's experience while reaffirming the interdependence of human relationships. Democratic rather than hierarchical in her approach to both the body and paper, Smith seeks in her art to accommodate the essential human paradox of self and other, emphasizing a necessary combination of separateness and relatedness that together comprise one's self-identity. In her relentless yet impassioned representations of the body, Smith articulates for our time an image of personhood that incorporates a fundamental mutuality, a sense of connectedness from the emotional to the physical, from the individual to the world.

Subject to multiple esthetic, political and social/sexual interpretations, Smith's inquiries into human identity carry an abundance of controversial contemporary cultural associations including gender definitions, medical and legal issues, religion—all the "agendas of different ideologies which are trying to control the body(ies)..."² Repeatedly, Smith reminds us that the body is not only the site of one's most subjective and private experiences but also the object of the public gaze and the battlefield on which collective decisions regarding control over one's body are waged.³

The family of paper figures, busts, torsos, limbs and organs created by Smith over the past several years are intimately related yet distinctly dissimilar objects. Her images of the human body range from the raw and disturbing to the tender and fragile, but in each instance become a powerful and affirmative reminder of what is most plebeian and yet unique about ourselves. Treating with eloquence and candor images of both the fragment and the whole, the interior and the exterior, the clinical and the metaphorical, Smith publicly embraces her own experience of "being here in this life, in this skin" and exposes "all the life that happens between the tongue and the anus."⁴

The unique radicalism of Smith's esthetic lies in her willingness to question conventionally imposed boundaries—between the sexes, self and other, mind and body, inside and outside, even between various media but especially in terms of her continuous challenges to our sense of where the body begins and ends.⁵ Several of the paper works (including *Untitled* sperm and egg drawings, an *Untitled* scroll of orifices) embrace images of body parts, fluids or sensations associated with sexual intimacy, an experience that truly exists at the boundaries between self and other and naturally entails "confusions about what part of the body is doing the touching, or where one person begins and the other ends."⁶ At times, her investigations into reproduction incorporate women's experiences of pregnancy, childbirth and nursing—literal embodiments of self and other (for example, the *Untitled* sculpture of a baby dangling from suspended legs, and *Mother*). In frank and sometimes disquieting visualizations of the human body in transition, Smith exposes the human condition as simultaneously powerful and vulnerable, unfolding as one interdependent image of separateness and relatedness, a continuum of regeneration that begins and ends with our bodies.

S k i n

"When I first started making sculptures with gampi paper, they were like inflated Japanese paper balloons that I had as a child. I was trying to think about how to make sculpture about the skin, how to make something like an envelope, how to make three-dimensional things weightless, that had no substance to them, just like a veneer."

Kiki Smith⁷

Smith has pursued a range of materials over the past decade and a half—bronze, glass, cloth, beeswax and plaster among them—and has stated her preference for media as "materials that don't have much significance to power."⁸ She admits to frequently "using what was at hand...I think it's a useful way to think—that you choose materials just the way you'd choose words or you'd choose some spices to put in your cooking."⁹ In a similar spirit she has characterized her methods of fabrication as intimate, hands-on and fundamentally intuitive, preferring to "do things in this very handmade, old fashioned way."¹⁰ Thus, it is not surprising to learn that the single most recurrent medium in Smith's oeuvre is paper—a medium she has explored in a variety of types (such as marbled, gampi, Nepal, Thai tissue and Japanese tea chest paper) and processes (including casting and papier-mâché). An in-depth look at her works in paper attests to a rather unorthodox approach to the medium that has resulted in an exceptionally diverse body of works including installations, sculptures, drawings and prints.

Among its many attractions to Smith is paper's vulnerability, both physical and metaphorical, as well as its skinlike translucency, texture and malleability. Consequently, during the past few years the increased frequency of Smith's sculptural experiments with paper have coincided with the evolution of her interest in the human figure, from inside to outside. In works such as the anatomical drawing *Muscle Man*, a sculptural *Digestive System* and a suite of delicate *Untitled* drawings on Japanese tea-chest paper with images of mammary glands, a placenta and lotus leaf, we see Smith's early preoccupation with the body's hidden interior. More recent explorations have led to images of its exposed exterior including numerous *Untitled* torsos and busts, as well as inquiries into the interaction between the inside and outside in images including several *Untitled* heads with translucent skin, bodily fluids such as *Sperm* and *Blood Cells*, orifice imagery and a number of bodies expelling parts of themselves including *Untitled* bust with tears and *The Virgin Mary*. Unfolded before us, Smith's work in paper reveals an unusually seamless relationship between her two- and three-dimensional work and allows us to follow the evolution of her formal and metaphorical investigations as they have been manifested over the past 12 years in a recurrent medium and theme.









D i f f e r e n c e

"As the symbol of one's self, one's body is privileged, and in a sense the first object in the world."

Donald Kuspit¹¹

Smith came of age as an artist during the late 1970s, an inclusive moment that saw artists adopting aspects of both Pop and Minimalist attitudes, while consciously incorporating the intuitive and the personal in what could be characterized as an emotive approach to form. Smith inherited from Pop's reincarnation of the everyday an esthetic rooted in a social consciousness as well as an interest in imagery that is identifiable with a collective experience. When compared, however, to the blatant pedestrian qualities of Pop expressions that were primarily directed at the mass-produced inanimate object and indirectly implicated us as the victimized consumer, Smith's public yet "hand-made" representations of the human body place us in the uncomfortable position of both the consumer and the consumed. Rejecting Pop's "mass-cultural iconography of consumption,"¹² Smith instead repeatedly identifies our collective perceptual experience not only in terms of what we consume but also what we expel as well as what we feel, know and need.

Smith's generic but gendered subjects also can be seen as the descendants of Pop's "stereotypical" figurative imagery and frequent sexually potent impulses. But her subjectivity speaks of a radically different moment in our (and art's) history, insofar as the majority of the art that has come to be identified with a Pop esthetic was typically the objectifying gaze and narcissistic response of a white, male observer. When compared to the "masturbatory" images of Tom Wesselmann's *Great American Nudes*

or Robert Rauschenberg's streams of dripped white paint allowed "to come all over the bed linen,"¹³ Smith's de-eroticized representations of the naked body and bodily fluids neither victimize, seduce nor exclude either sex. Rather, Smith secures in our collective conscious a female experience in the creative process as multidimensional and meaningful. She, *too*, is accounted for.

In her jewel-like drawing of swimming *Sperm*, a paper flow of giant red *Blood Cells* and an *Untitled* bust crying strings of paper tears, Smith depicts a range of fluids that pass through openings in the bodies of females and males—"some are natural to the body and some are about adversity."¹⁴ In a monumental, suspended scroll of male orifices (*Untitled*) and an installation of "ladder-like" assembled drawings of female faces whose eyes, mouths, ears and noses are "leaking" (*Fountainhead*), Smith explores an array of liquid life forces (some life-giving and others life-threatening) that collectively conjure a range of human emotions from sorrow and pain to love and lust.¹⁵

Equally significant to her paper sculptures was the Minimalist esthetic that Smith observed during the 1960s in the sculpture of her father, Tony Smith. From him, she inherited an understanding of sculpture that conceptually and physically embraced an awareness of one's bodily experience in the world. Employing a perceptual and visceral dynamic of interdependence that originated in the object but was directed toward the body of the viewer, Minimalism signaled an important return of humanist content within an otherwise abstract format. In her unconscious choice of a subject—the human body—Smith adopted the dynamic of relatedness between the individual and the world that Minimalist sculpture pioneered, but in her hands nearly two decades later, it has been infused with the fragility, brutality and emotional urgency of the "sexed body."¹⁶

Smith's frequent use of repeated images in her prints is, of course, another critical link to a Pop and Minimalist heritage. Within a visual structure of fabricated sameness—whether applied to Donald Judd's abstract boxes, Andy Warhol's iconographic Marilyns or the wall-sized image of repeated fetuses in Smith's *All Souls*—repetition often encourages a depersonalized, neutralized reading of an image and reinforces its object status.¹⁷ Three decades ago, Andy Warhol's dedicated use of the inherently crude but endlessly repeatable silkscreen in either a single or repeated single image pioneered a form of depersonalization that a younger generation of artists, including Smith, have effectively adopted and applied to a variety of ends.¹⁸ Reprinting a found photographic image is for Smith and others now, as it was for Warhol, a direct route to a public or "factual" identity of an image and a method of claiming it as culturally ours. Smith has identified her own use of screenprints as "a way to generate images on paper that wasn't so personal. Also, the images that I was making needed to be photographic rather than drawn. If I had drawn *All Souls*, it would have been a totally different piece, because it's not about personal expressionism, it's just about phenomena."¹⁹

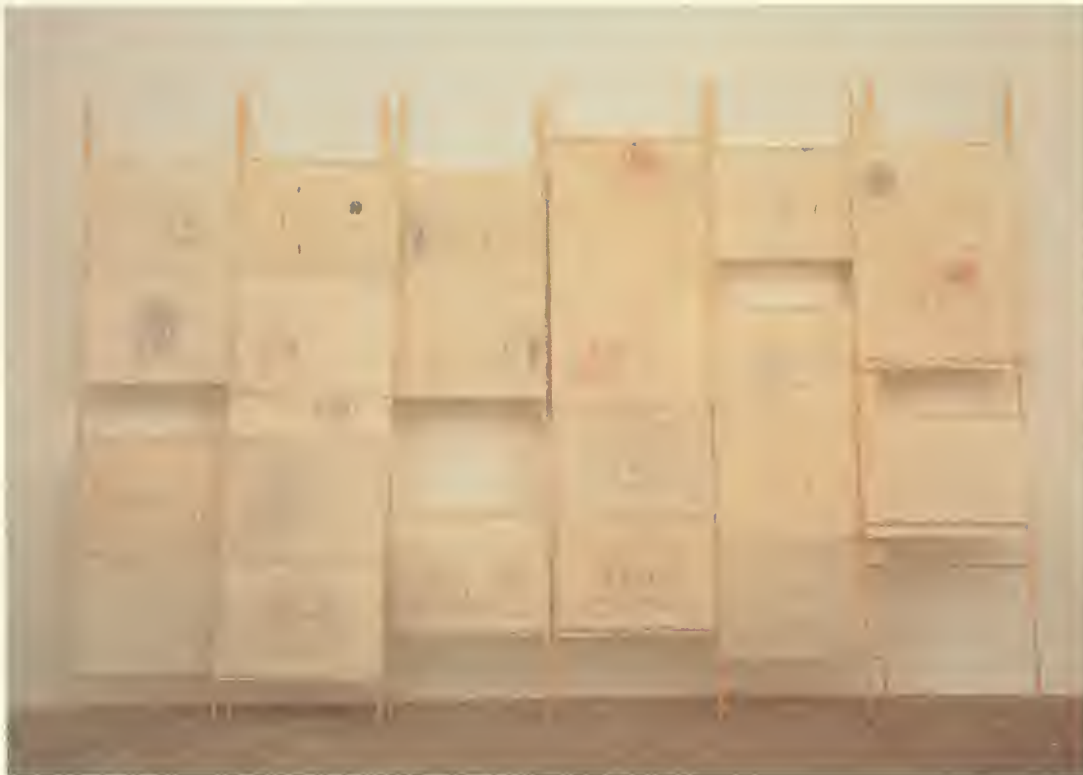
Warhol first gravitated toward the silkscreen process as a way "to get more art to more people. Art should be for everyone."²⁰ In a related sense, Smith's printmaking efforts began rather practically in 1980, first with her silkscreens for T-shirts that were sold at A More Store, a retail space for multiples by artists who were in Colab's *Times Square Show*, and then printing fabrics for clothing. Since her first print on paper, a linocut made with Joe Fawbush in 1983, Smith has worked in a variety of print processes in addition to silkscreen including photo-offset, lithography,

monotypes, photocopy transfers, oftentimes adding passages of drawing or combining print processes.²¹ Her generally unorthodox approach to paper includes an atypical use of silkscreen, not as a process for making multiple editions of an image but instead as a method of producing unique (one-of-a-kind) prints composed of a series of repeated images. In the screenprint's consciously crude, sometimes imperfect yet repeatable nature, Smith has found a simple yet profound visual equivalent for the repetition and variation inherent to the human reproductive process.

In some of the most powerful of her unique prints—repeated imprints of an original photographic image of a fetus (*All Souls*), a child's head (*Untitled*), or the lower torso of a young girl (*Untitled*)—each imprint becomes progressively more anonymous by its relentless reiteration. Multiple leaves of tissue-thin paper casually hinged at their raw, abutting edges, once joined and nailed to the wall form a single, haunting image of the human condition. Triggered by a socially constructed and imposed identity of sameness that threatens to consume any trace of the individual, an urgent need to identify some expression of difference and individualism is stirred deep inside us. In the macabre relentlessness of Smith's images, we see repetition unmasked as a form of human vulnerability.²²

But perhaps it is in the primitive esthetic of Claes Oldenburg's soft sculptures that Smith's three-dimensional paper works find their closest Pop ancestors. Recognizing the humble and subversive physicality of everyday, mundane objects—domestic paraphernalia for Oldenburg, human bodies for Smith—both artists emphasize the sensory nature of our experience in the world. Donald Kuspit's candid and tragicomic characterization of Oldenburg's soft sculptures as the "invalids in the ward of art"²³ also might be said about Smith's recent disabled paper fragments and figures. The physical fact of our existence realized





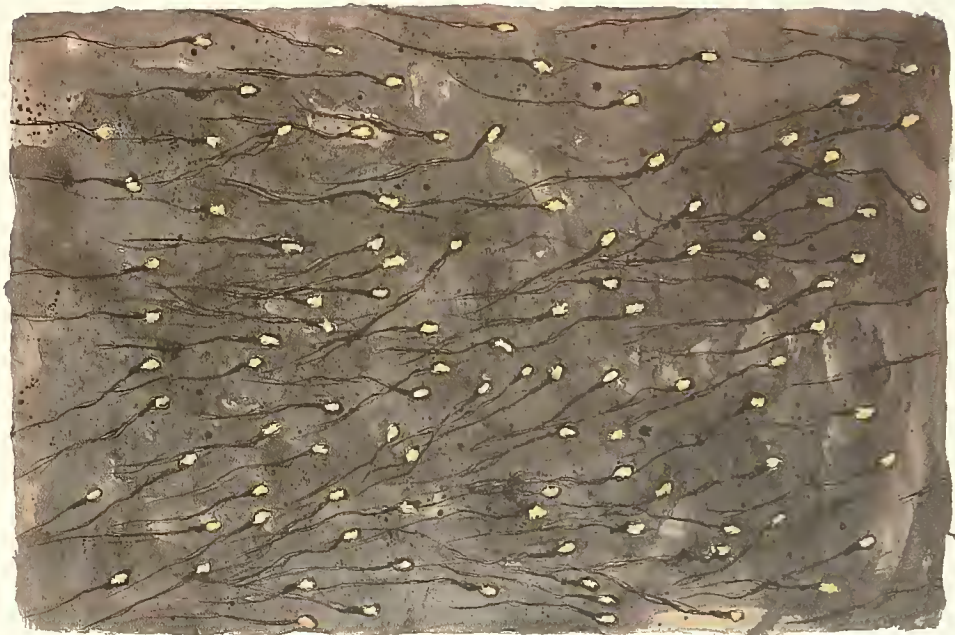
metaphorically in Oldenburg's oversize, raw, unstructured fabric sculptures is reincarnated in Smith's fleshlike paper homages to the body's softness, vulnerability and periodic impotent betrayals. Similar to Oldenburg's deflated yet animated foodstuffs and utilitarian trappings, Smith's paper figures and fragments rarely hold to one erect, definitive shape. Their configurations are variable; like our bodies they expand and contract as if inhaling and exhaling. Unable to resist the demands of gravity, they sometimes need to be suspended or, like a body burdened by age, propped up against a supporting wall.

Many artists in the late 1960s and 1970s who rejected the clean, hard, industrial presence of Minimalism and the mechanically- and mass-produced object orientation of Pop, seemed instead to turn increasingly inward toward their own experiences and gravitated toward a variety of manipulable, unpretentious materials and improvisational methods. The renewed individualism and anthropomorphic metaphors that became the hallmarks of Post-Minimalist sculpture by Eva Hesse (along with Linda Benglis, Joseph Beuys, Robert Morris, Bruce Nauman and Hannah Wilke among others), seem to have anticipated a similar reaction several years later to the ego-driven materialism of the 1980s, as seen in the humbler materials and the more overt subjectivity in Smith's paper figures.

By the late 1960s, the young Hesse had infused the geometry, order and regularity of the emerging Minimalist esthetic with the visceral and erotic metaphors of Oldenburg's soft sculptures. Hesse's collapsed and subverted geometry was filled with the sensuality, humor, melancholy and absurdity of her own experiences during her brief life. Embracing the effects of gravity and the malleability of materials (fiberglass, latex, rubber, rope) in terms of the shapes and sensations of her own body,

Hesse's free-falling sculptures, open boxes and vessel forms, perforated surfaces and trailing lengths of extruding elements anticipate the limp and variable dispositions of many of Smith's dangling, hollow paper figures also trailing parts of themselves from various orifices. Hesse's experiments with papier-mâché and latex over wire mesh or rope, like Smith's hard/soft combinations in several paper busts, exposed unexpected material contradictions that triggered an array of human associations—from abusiveness and aggression to impotence and uncontrollable growth.

But much of the raw emotional and humanist content in Hesse's abstraction resided in her sensitivity to the singularity of related but never identical units. Finding in repetition a visual method of exposing and exaggerating subtle variations, Hesse's humble and crudely rendered forms encourage us to see in these apparent "failures at regularity"²⁴ an affirmation of individualism and an absence of prejudice. A generation later, Smith by comparison has found it not only possible but also necessary to infuse the "phenomenon" of difference with potent figuration, overt subjectivity and human vulnerability. In the repeated imagery of *Lucy's Daughters*, *All Souls* and the *Untitled* image of a young girl's torso, Smith celebrates difference as respect for the unique experience of an individual but also as it manifests itself between individuals in what is, perhaps, its most volatile and intimate form—human sexuality.







"Significance is inherent in
the human body."

Julia Kristeva²⁵

R e s i s t a n c e

Generally Smith's images of the body urge us to consider how and to what degree one's self-identity is determined by culturally imposed limitations and social controls (laws, habits, rules, appearances). Communal anxieties, some inherited cultural traditions and others specific to our time, become of course critical to the context in which her work is seen and understood. For instance, Smith's representations of the naked female body exist, in part, as a form of resistance to a traditional reading as spectacle or as object of male desire perpetuated over centuries by Western patriarchal societies.²⁶ But the majority of Smith's body images also must be seen in the context of social conditions specific to the 1980s and 1990s. Unconsciously inscribed onto her representations of the body are contemporary issues including the AIDS epidemic, sexual harassment, the rise of domestic violence, the surge of anorexia in adolescent females and the conflict over abortion.

If Smith's images of the body can be seen as metaphors for prevailing cultural regulations inscribed onto the body, a number of difficult questions raised by the work must be considered. For example, in a series of *Untitled* paper busts on wooden shelves, does the image of a naked, truncated figure signify an individual convinced that she must willingly contract the space she occupies?²⁷ Do the silent figures in Smith's *Untitled* head on a shelf, an *Untitled* hanging female with her hands bound behind her or an *Untitled* female with her back turned to

us symbolize the absence of a socially effective voice or language? Which organs, orifices or body fluids—intestines, anus, sperm, blood cells, menses—incite social anxieties and threaten existing moral and political codes? Are the exposed and collapsed breasts of an *Untitled* bust understood in terms of female stereotypes and vulnerabilities or as a symbol of cultural worthlessness since they are no longer "productive"?²⁸ Who and what determines which bodily parts and functions are allowed to be public and which are deemed private? Repeatedly Smith's art asks us to ask ourselves, "Who has control of the body? does the body have control of itself? do you?"²⁹

Smith's art tells us something fundamental about human life and relationships to our bodies and to one another, while offering an alternative to the proliferation of idealized, fictional figures and stereotypical relations between the sexes in the print, television and film media. Anonymous, fragmented, dangling, disabled—Smith's paper specimens are nonetheless capable of provoking in us a profound sense of physical and emotional identification with their presence in our world. Stripped of specific features and narrative content, their anonymity and ambiguity unlock a sense of need and connectedness that is held inside each of us. Our histories and narratives become theirs; our limitations and desires are shared.



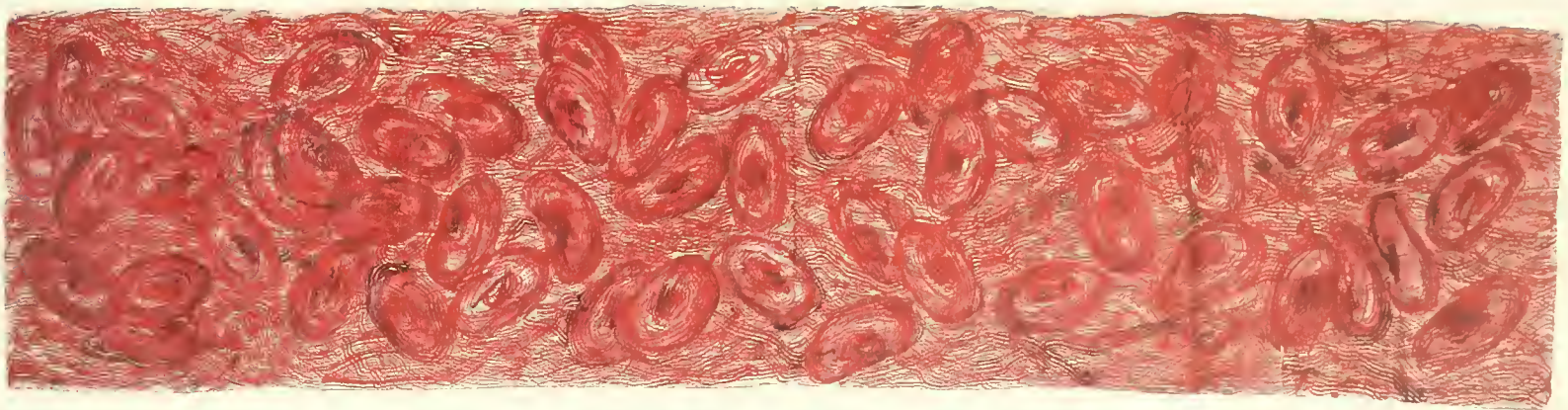




In repeated images that reach those deepest and most intimate parts of ourselves, Smith exposes each of us to the authenticity of our experience of our own body while reminding us those very experiences can generate significant differences among us. While feminist in intent, Smith's frank yet tender portrait of the human race raises issues that are not understood exclusively as "women's issues" but as the collective concerns of our time. Compelled to transcend the politics of gender and the merely autobiographical, Smith lends her voice to the silence that surrounds subjects of sex and disease, and renders public and unavoidably visible a knowledge of ourselves that is generally kept hidden or considered taboo—out-of-sight, out-of-mind.³⁰

Rarely, if ever, do Smith's paper figures seem to look back at us. Are they self-absorbed, indifferent to our presence or simply numb to the objectifying gaze of others? Dangling in midair, perched atop shelves or facing against the wall, they are a collective portrait of the excluded and victimized—looked at but not seen, listened to but not heard. They are witnesses who bear the imprints of a culture's "intensely lived attitudes to the body."³¹ Through the presence of these silent bodies, Smith gives expression to what socially and culturally we are unable to say effectively to one another with words. Like the anorexic girl who is unaware that she is making a visible indictment against the very cultural ideals with which she is obsessed, Smith's images of voicelessness in the end turn their silence into protest.³²







N a k e d

"The smell of milk, dew-drenched greenery, sour and clear, a memory of wind, of air, of seaweed (as if a body lived without waste): it glides under my skin, not stopping at the mouth or nose but caressing my veins, and stripping the skin from the bones fills me like a

balloon full of ozone and I plant my feet firmly on the ground in order to carry him, safe, stable, unuprootable, while he dances in my neck, floats with my hair, looks right and left for a soft shoulder, 'slips on the breast, swingles, silver vivid blossom of my belly' and finally flies up from my navel in his dream, borne by my hands. My son."

Julia Kristeva³³

In Smith's frequent images of the naked human body, whether fragment or whole, we recognize not only a symbol of democratic vulnerability but also a historically complex and largely problematic relation to the human body that we have inherited. By not only exposing our internalized "cultural self-hatred"³⁴ and our embarrassment about the body but also acknowledging the empowerment of self-representation, Smith allows a compassionate and reaffirming story of the body to unfold. In doing so she displaces the silence of shame with an affirmation of the flesh as a site of knowledge—"carnal knowing"—where "thinking, feeling, sensing and understanding" are intimately linked to our physical experience of being here.³⁵

Despite their frequent state of naked and exposed anonymity—stripped of specific identities, narrative details or things we might associate as external to the self (such as clothing or possessions)—a culturally imposed identity specifically in terms of gender distinction remains a powerful and critical source of content in all of Smith's works. Whether the anatomical study of a "larger-than-life" male in *Muscle Man*, an *Untitled* image of a young girl's legs or an *Untitled* installation of six females exposed in democratic nakedness, Smith's figures and body fragments are gendered bodies.³⁶ Smith's unconventional representations of the naked body simultaneously expose and protest the dominant cultural associations of our time. In particular, Smith directs our attention to those

aspects of the body that most persistently identify a figure as female. The female body is an unambiguous yet contradictory symbol of both vulnerability and power—the social and sexual vulnerabilities that are exclusively involved in having a female body³⁷ and the power "to conceive, to nourish, shelter, and sustain human life"³⁸ that is also derived from the female body. But "hers" is a power that has been manipulated by and is in conflict with the preoccupations, ethics and demands of a patriarchal society (wage labor, achievement, competence, control).

In two extraordinary paper busts, *Untitled* and *Mother*, Smith confronts the imposed limitations and contradictions inherent in cultural associations of curvaceous "shapely" breasts as symbols of sexual appeal, incompetence and nurturing (which together suggest that having a female body is both a sexual and social liability). Her reverse-icon of a female bust with sagging, "unproductive" breasts silently protests the external valuation, manipulation and control of an individual's experience of her own body. Similarly, the towering maternal homage, *Mother*, dramatically testifies to the contradiction between the idealized and sanctified structure of motherhood



that a male-centered "West has erected"³⁹ and real-life experience (physical and relational). Here, a female bust with long, flowing locks of paper hair rests atop a humble pedestal of boxes; clutching her engorged breasts she is burdened by streams of paper milk that spill uncontrollably down onto the surrounding floor. In this brave and beautiful departure from a historically male appropriation of the maternal, we are given from Smith a subjective and carnal image of motherhood that does not simultaneously eclipse or subsume the female experience of sexuality and sensuality.

In another recent paper figure entitled *The Virgin Mary*, Smith reinterprets a symbol from her Catholic childhood, an icon of "femininity subsumed under maternity" whom Julia Kristeva has identified as "one of the most potent imaginary constructs known to any civilization."⁴⁰ Historically, a symbol of "the desired woman and the holy mother in a totality as perfect as it was inaccessible,"⁴¹ the Virgin Mary is reincarnated by Smith as a disembodied and paradoxical image of beatific calm even in the

midst of expelling her intestines. She makes visible in this fragile, hollow paper body the essence of real female vulnerability, but by choosing the traditional Virgin pose (arms open with palms up) and by titling her as such, Smith also identifies her as the ideal, eternally caring female. Smith's is a representation of femininity that not only "incorporates ('has in the body')"⁴² the complexities, multiplicities and irreconcilable contradictions of lived female experience but also exposes the tradition of myths, fantasies and idealizations still plaguing our relationships to one another.

What is perhaps most significant and unique to contemporary art in these and numerous other examples of Smith's "post-feminist" images of the naked female body is that the body is de-eroticized and reclaimed explicitly as the subject of *her* experience. In striking contrast to the historically assumed norm of human experience—one that is constructed and represented as male—the female body, in its entirety or in part, is here first legible as a reflection of female subjectivity.⁴³ Moreover, as author, Smith consistently refuses to assume the gender of the viewer. In effect, she embraces and exposes the most critical issues of identity but does so in a way that transcends gender. Her vision of who we are neither rationalizes nor apologizes for the limitations inherent in current gender definitions, but rather permits us to see the inadequacies of contemporary social and sexual relations as they are inscribed repeatedly on our bodies.

O u r s e l v e s

"Don't cry. One day
we will succeed in saying
ourselves. And what
we shall say will even
be more beautiful
than our tears. All fluid."

Luce Irigaray⁴⁴

The generally reaffirming and healing content of Smith's vision is most passionately felt in her numerous paper images of the female. They are the embodiments of her ardent belief in self-definition for all people, in being "self-determinant, to talk from your own experience, so that your experience won't be subjugated, dismissed and 'disappeared.'"⁴⁵ In the frequently potent female content of the imagery in the paper works—breasts, fetuses, mammary glands, placentas, flowing locks of hair, flowers, dolls, lace-like dresses—Smith consciously resists the expectations and imposed representations of others. She asks us to consider who has the power of self-representation and who remains merely the representation of others? Who describes and represents you?

The recurrence of female body parts and processes in Smith's works emphasizes the fluid, unstable and sometimes violent nature of the human body—aptly described by the artist as physical form in which "the outside can't contain the inside."⁴⁶ Images such as breast milk, blood, egg, placenta are identifiable with specific female reproductive processes of lactation, menstruation, pregnancy—aspects of the female experience normally unseen in a tradition of males depicting females. Soft contours, hollow volumes, expelled interiors and worn or crumpled surfaces of her paper sculptures echo the altered configurations of the female body as it experiences the fullness and ensuing emptiness of the menstrual cycle, sexual intercourse or pregnancy.

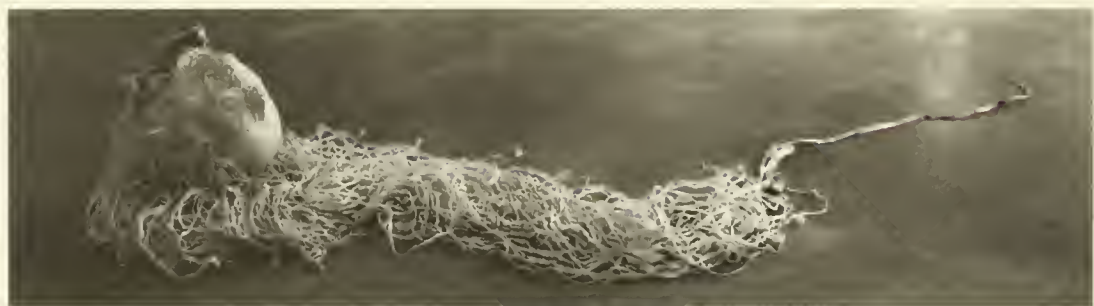
An encounter with a room of Smith's paper figures is simultaneously unsettling and wondrous, causing one to feel the volatility and vulnerability of one's own body threatening to expel its hidden secrets into public view. In a compelling series of recent paper half-bodies and busts on shelves, self-identity is explicitly inseparable from the body and becomes apparent as the empty vessel of the body reveals itself from the inside out, literally expelling parts of itself—a stream of paper tears, a flowing paper nosebleed, a trail of paper intestines, a paper baby dangling from a paper umbilical cord. These "uncontainable," disobedient bodies are at first a brutal reminder of our lack of self-control, but they also reaffirm the perpetual process of change our bodies undergo. Smith celebrates an experience of the body as temporary. "The inside and the outside are constantly in a shift of what you're letting go and leaving behind—you're breathing in and out and that's becoming you and then being expelled from you...You're something that's constantly changing, and that fluidity is not to be lost."⁴⁷ When extended to other aspects of our lives, Smith's understanding that we are "constantly being made new all the time" is liberating and hopeful: "It gives people a sense of the possibility for change in their lives, to let go of things that don't work for them."⁴⁸

Smith's image of female experience is a composite identity of evolution, myth and religion that embraces an unfolding of life from fetus to pubescence to womanhood. Her perception of self is also one that is understood in terms of relationships—"family"—and an identity that is formed as part of a "gender continuum" extending back in time.⁴⁹ In *Lucy's Daughters*, Smith specifically charts a maternal continuum and pays homage to the "first" mother.⁵⁰



A single imprint of a female body stands at the base of an inverted pyramidal structure composed of multiple generic female descendants whose interrelations are suggested by a loose network of strings. Although separated by epochs of cultural and geographical change, the body remains a unique site of commonality between ourselves and our ancestors throughout time.

In a multi-figure sculptural installation, *Untitled*, Smith creates another complex and moving image of female relations. Isolated on a sheet of film is a photographic image of a naked pubescent girl, documenting that most vulnerable yet defining moment when the experience of her rapidly changing body is the primary site of an evolving self-identity. To what degree will it be self-determined? How much more will be culturally imposed? She is looking up to a group of five cast paper women—anonymous and physical by comparison, separate but related by their shared and exposed femaleness. And in them she sees a collective image of her future.⁵¹ Like a young Eve, she is to these women forever a harbinger of the future and the shadow of the past, embodying the vulnerabilities and potentials of all women.











H e r s e l f

"To me it's much more scary to be a girl in public than to talk about the digestive system. They both have as much meaning in your life, but I've been punished more for being a girl than I've been punished for having a digestive system."

Kiki Smith⁵²

In 1990, Smith was invited to work at the Long Island print atelier, Universal Limited Art Editions (ULAE), a collaboration that has resulted in a number of editioned prints. Smith recalls initially being told to bring "nothing but herself"—and in retrospect credits this simple suggestion as the impetus for introducing her own image as a subject in her work.⁵³

Smith's first two prints produced at ULAE, an *Untitled* lithograph known as "the hair print" and *Banshee Pearls*, a group of 12 individual lithographs, are in many ways significant departures from Smith's single image silkscreens created at home in the studio, but they also represent a daring continuation in her attempts to expose the perceived dichotomies between the specific (in this case, her self-portrait) and the anonymous, the private and the public, and as such these works represent a significantly heightened emotional and psychological risk on the part of the artist.

Both a literal and metaphorical "unfolding of the self," Smith's "hair print" slowly reveals its image as a flattened imprint of the artist's head in the round—a tangled tracery of strands of hair gently held in the corners by two distorted profiles and the imprint of the back of her neck.⁵⁴ It is a composite of the personal and the generic derived from Smith's skin printed from casts of her face and neck,

photocopy transfers of her own hair and hair both printed from casts and a wig, as well as drawn, put into the press, then painted and scratched out on the stone.⁵⁵

The image of hair holds strong personal and political significance for Smith. She was named for Saint Chiara who, in Smith's words, "renounces her family and takes a vow of poverty, the symbol of this is that she cuts off her hair." Consciously incorporated into several paper sculptures and prints, Smith associates the image of hair with the female experience. "For me it was really important because I think women have a thing about hair...many women make that renunciation—cutting off the hair as a form of self-mutilation. I mean, it's a combination that is empowering, in order not to fit society... it's about resistance, but also about creation and making more possibilities."⁵⁶

Compositionally and technically *Banshee Pearls* is indebted, in part, to Robert Rauschenberg's collage-based, multi-image transfers. But conceptually and emotionally, the overt narcissism of multiple, distorted images of the artist's face shares the honesty and

unapologetic search for self-knowledge that Bruce Nauman's self-oriented body sculptures and photographs dared to explore in the late 1960s and 1970s. Smith described *Banshee Pearls* and the process of self-discovery underlying the explosive profusion of reprocessed images of her own face (reprinted photographs, photocopies re-photocopied, drawings on top of photographs that have been reduced, enlarged and fragmented) as being "like pulling up this monster underground... I see parts of my personality that I keep under wraps coming to the surface, really acutely. So this print has a lot to do with me when I was a teenager, or a teenage girl. It's very hippie...endlessly narcissistic."⁵⁷ But the artist has admitted to a certain amount of fear involved in letting people know her personal experiences through the art:

"It's funny, for different people, what comes up as frightening—where you get scared, what's scary to you about letting people know about you.... You know, making these sort of shit and piss and vomiting bodies I can handle, but making these kind of femme butterfly/flower pictures—I'm frightened of it....It's the internalized self/cultural hatred of feminine stuff."⁵⁸

Banshee Pearls seems to epitomize not only the evolution of Smith's explorations of the body in paper—from interior to exterior, to interactions between inside and out, and finally to exposing images of herself—but also her uncompromising belief in the sovereignty of self, despite the risks it is certain to involve along the way: "It's about saying, 'OK, I'm a girl. I can handle this'" For Kiki Smith, in art and life, you must in the end, "demand that you get to exist as who you are."⁵⁹

Susan L. Stoops

July 1992



Notes

- 1 Robin Winters, "An Interview with Kiki Smith," *Kiki Smith* (Amsterdam: Institute of Contemporary Art, 1990), 132.
- 2 *Ibid.*, 127.
- 3 Susan R. Bordo, "The Body and the Reproduction of Femininity: A Feminist Appropriation of Foucault," in *Gender/Body/Knowledge: Feminist Reconstructions of Being and Knowing*, ed. Alison M. Jaggar and Susan R. Bordo (New Brunswick: Rutgers University Press, 1989), 24.
- 4 Winters, "An Interview with Kiki Smith," 132, 133.
- 5 Smith has on occasion asked people to tell her where they located themselves in their bodies, or to consider what body parts they could lose and "still be you." Winters, "An Interview with Kiki Smith," 128.
- 6 Muriel Dimen, "Power, Sexuality, and Intimacy," in *Gender/Body/Knowledge*, 46.
- 7 Telephone conversation with the artist, September 3, 1992.
- 8 Winters, "An Interview with Kiki Smith," 137.
- 9 Schleifer, "Inside & Out: An Interview with Kiki Smith," 86.
- 10 Winters, "An Interview with Kiki Smith," 137.
- 11 Donald Kuspit, "Material as Sculptural Metaphor," in *Individuals: A Selected History of Contemporary Art, 1945–1986* (Los Angeles: Museum of Contemporary Art, 1986), 106.
- 12 Benjamin H.D. Buchloh, "Andy Warhol's One-Dimensional Art: 1956–1966," in *Andy Warhol: A Retrospective*, ed. Kynaston McShine (New York: The Museum of Modern Art, 1989), 51.
- 13 Thomas Lawson, "The Future is Certain," in *Individuals: A Selected History of Contemporary Art, 1945–1986*, 310.
- 14 Telephone conversation with the artist, September 3, 1992.
- 15 About the images in *Fountainhead* Smith recalled, "I drew them all from looking at myself in the mirror, but they never looked like me. They look like themselves; they're portraits of themselves." Winters, "An Interview with Kiki Smith," 138.
- 16 Hal Foster, "The Crux of Minimalism," in *Individuals: A Selected History of Contemporary Art, 1945–1986*, 171.
- 17 Buchloh, "Andy Warhol's One-Dimensional Art: 1956–1966," 43.
- 18 Benjamin Buchloh attributes to Warhol's silkscreen format the elimination of all poetic or free associations for the viewer and the systematic replacement of it with "the experience of a confrontational restriction." This confrontational nature was further emphasized by the "factual" nature of the silkscreen imprint of a found photographic image. Finally, Buchloh suggests that this isolated, "secluded" image was effectively mute, "stifled" and "hermetic" and thus unable to generate any specific narrative meaning. Buchloh, "Andy Warhol's One-Dimensional Art: 1956–1966," 50.
- 19 Schleifer, "Inside & Out: An Interview with Kiki Smith," 85.
- 20 Andy Warhol quoted in Buchloh, "Andy Warhol's One-Dimensional Art: 1956–1966," 40.
- 21 Schleifer, "Inside & Out: An Interview with Kiki Smith," 85.
- 22 Donald Kuspit proposed this humanist reading of repetition: "Repetition offers a semblance of control of anxiety, but actually articulates its uncontrollability. Repetition reinforces rather than purges the basic feeling of vulnerability to the world." Kuspit, "Material as Sculptural Metaphor," 117.
- 23 *Ibid.*, 113.
- 24 Lucy Lippard, *Strata: Nancy Graves, Eva Hesse, Michelle Stuart, Jackie Winsor* (Vancouver: Vancouver Art Gallery, 1977), 15.
- 25 Julia Kristeva quoted in Margaret R. Miles, "The Virgin's One Bare Breast: Female Nudity and Religious Meaning in Tuscan Early Renaissance Culture," in *The Female Body in Western Culture*, ed. Susan Rubin Suleiman (Cambridge: Harvard University Press, 1985), 193.
- 26 Historical theologian Margaret Miles argues that the female body has historically been "a problem for men," citing that "the control of female sexuality, reproduction, and economic labor was a perennial preoccupation and anxiety in the male-defined and -administered communities of the Christian West." In order to secure and perpetuate that control, women's bodies historically have been "disassociated from women as subjects" and instead represented as spectacles and objects, or "figures in a male drama" conforming to a male idealization. Margaret R. Miles, *Carnal Knowing* (New York: Vintage Books, 1991), 17–18.
- 27 Bordo, "The Body and the Reproduction of Femininity: A Feminist Appropriation of Foucault," 14.

28. For a discussion of medical metaphors of power distribution and production surrounding the female body, see Ruth Behar, "The Body in the Woman, The Story in the Woman: A Book Review and Personal Essay," in *The Female Body*, ed. Laurence Goldstein (Ann Arbor: The University of Michigan Press, 1991).
29. Winters, "An Interview with Kiki Smith," 127.
30. For a specific historical example of silencing, Carol Gilligan has suggested that the censorship of the first published version of Anne Frank's diary was a conscious act "imposing a kind of innocence or psychological virginity" on this adolescent girl "so that she would appear more perfect or more acceptable or more protected in the eyes of the world by seeming to know less than she knew." Excised passages included those which revealed that Anne had "looked at and seen her own naked body," that she had recorded "disturbing thoughts and feelings about her mother." Carol Gilligan, "Joining the Resistance: Psychology, Politics, Girls and Women," in *The Female Body*, 15, 33.
31. Kuspit, "Material as Sculptural Metaphor," 108.
32. For a discussion of images of voicelessness as an "embodied protest" against the stifling of the female voice, see the section "Protest and Retreat in the Same Gesture," in Bordo, "The Body and the Reproduction of Femininity: A Feminist Appropriation of Foucault," 20–22.
33. Julia Kristeva, "Stabat Mater," in *The Female Body in Western Culture*, 107.
34. Schleifer, "Inside & Out: An Interview with Kiki Smith," 86.
35. Miles, *Carnal Knowing*, 9.
36. In her analysis of representations of female nakedness in the Christian West, Margaret Miles suggests that male interpretations of the Genesis account of Adam and Eve—their creation, fall and punishment—for centuries explained male domination and female subordination and determined social arrangements in the Christian West (societies organized and governed by men) that have continued to shape the discourse of gender politics today. Specifically, she points to interpretations of Adam and Eve's recognition of their state of nakedness and experience of humiliation as "the moment—a historical moment, Christian authors insisted—in which... gender hierarchy was established as normative and inevitable for human beings." *Ibid.*, 89.
37. Bordo, "The Body and the Reproduction of Femininity: A Feminist Appropriation of Foucault," 23.
38. Miles, "The Virgin's One Bare Breast: Female Nudity and Religious Meaning in Tuscan Early Renaissance Culture," 205.
39. Kristeva, "Stabat Mater," 113.
40. *Ibid.*, 99, 101.
41. *Ibid.*, 107.
42. Donna Wilshire, "Uses of Myth, Image, and the Female Body in Re-visioning Knowledge," in *Gender/Body/Knowledge*, 110.
43. Muriel Dimen argues that "human experience is linguistically, ideologically, and socially constructed as male, to wit, 'mankind'... so that men's experience of self is perhaps continuous with simply being human." By contrast "gender is the way that consciousness of self...is most immediately experienced" for most women. Dimen, "Power, Sexuality, and Intimacy," 38.
44. Translated in Susan Rubin Suleiman, "(Re)Writing the Body: The Politics and Poetics of Female Eroticism," in *The Female Body in Western Culture*, 14.
45. Winters, "An Interview with Kiki Smith," 129.
46. *Ibid.*, 114.
47. Schleifer, "Inside & Out: An Interview with Kiki Smith," 87.
48. *Ibid.*, 87.
49. Margaret Higgonet cites recent studies indicating "that girls form their identity in a gender continuum with their mothers, whereas boys use gender distincton as a means of forming a separate identity" and thus women tend "to perceive themselves through their relationships to family rather than as isolated individuals." Margaret Higgonet, "Speaking Silences: Women's Suicide," in *The Female Body in Western Culture*, 72–73.
50. In her discussion of the subject of *Lucy's Daughters*, Terrie Sultan refers specifically to the late Allan C. Wilson's theory proposing that "all humans are genetically related through a maternal line that can be traced to a single ancestor who lived in Africa approximately 200,000 years ago." Terrie Sultan, *The Body Electric: Zizi Raymond and Kiki Smith* (Washington, DC: The Corcoran Gallery of Art, 1991).
51. Smith says the source of this photographic image was a medical anatomy book and the five cast figures were made from two models whose differences in age represented about 20 years.
52. Schleifer, "Inside & Out: An Interview with Kiki Smith," 87.
53. Smith also identifies her time at ULAE as coinciding with a general renewal of her interest in the multiple properties, appearances and possibilities of working with paper, including drawing: "I started drawing again, drawing pictures of myself that never look anything like me. About ten years ago, less than that maybe, I felt very shy about the way I draw because I don't really know how to draw perspective and all those things, and I kind of stopped drawing." *Ibid.*, 84.
54. Susan Tallman, "The Skin of the Stone: Kiki Smith at ULAE," in *Arts Magazine*, November 1990, 32.
55. Schleifer, "Inside & Out: An Interview with Kiki Smith," 87.
56. Winters, "An Interview with Kiki Smith," 139–140.
57. Schleifer, "Inside and Out: An Interview with Kiki Smith," 84.
58. *Ibid.*, 84, 87.
59. *Ibid.*, 87.

Checklist of the Exhibition

Lucy's Daughters
1992
Ink on paper with string
96 x 178 inches
Courtesy the artist and
Fawbush Gallery, New York
Cover

Untitled
1990
Paper, wood and film
74 x 106 x 20 inches
Collection
Jill and Jay Bernstein
Opposite title page

Untitled
1991
Paper and copper leaf
1 x 15 x 3 feet overall
(sizes and installation vary)
Collection
Paul and Sara Monroe
Page 4

Untitled
1991
Nepal paper, cloth, muslin,
wood and ink
18 x 18 x 11½ inches
Collection
Linda and Bob Gersh
Page 7

Muscle Man
1988
Ink on paper
88 x 41 inches
Courtesy the artist and
Fawbush Gallery, New York
Page 8

Digestive System
1988/92
Ink on gampi paper
84 x 24 x 18 inches
Courtesy the artist and
Fawbush Gallery, New York
Page 8

Untitled
1991
Ink on gampi paper
Life size
Courtesy
Shoshana Wayne Gallery
Page 9

Untitled
1992
Silkscreen on paper
96 x 60 inches
Collection Sidney Kahn
Page 10 (detail)

All Souls
1988
Silkscreen on paper
72½ x 178½ inches
Courtesy the artist and
Fawbush Gallery, New York
Page 13 (detail)

Fountainhead
1990
Pencil and ink on paper
and wood
8 x 20 feet overall
(installation varies)
Courtesy the artist and
Fawbush Gallery, New York
Page 14 (detail)

Untitled
1990
Unique lithograph on
Nepal paper
25 feet x 33½ inches
Courtesy the artist and
Fawbush Gallery, New York
Page 14

Untitled
1989
Ink on paper
22 x 30 inches
Collection Joan Sonnabend
Page 15

Untitled
1990
Silkscreen on paper
30 x 54 inches
Collection
Steven and Nancy Oliver
Page 16

Untitled
1992
Paper and ink
Life size
Courtesy the artist and
Fawbush Gallery, New York
Page 17

Untitled
1991
Paper and wood
20 x 20 x 11½ inches
Robert A. Beal and
Enid L. and Bruce A. Beal
Acquisition Fund, Museum
of Fine Arts, Boston
Page 19

Untitled
1992
Paper and ink
Life size
Courtesy the artist and
Fawbush Gallery, New York
Page 20 (Not exhibited)

Untitled
1991
Papier-mâché, Nepal
paper, wood and ink
86 x 20 x 11½ inches
Arthur and
Carol Goldberg Collection
Page 21

Untitled
1991
Ink and papier-mâché
20 x 30 x 12 inches
Collection
Susan and Michael Hort
Page 22

Untitled
1991
Paper and papier-mâché
20 x 30 x 12 inches
Collection
David and Susan Gersh
Page 22

Untitled
1992
Ink on paper
24 x 96 inches
Collection Sidney Kahn
Page 23

Mother
1992
Paper and papier mâché
104 x 16 x 20 inches
Jay and Donatella Chiat
Collection
Page 24 (Not exhibited)

Untitled
1989
Paper
Life size
Collection Eileen and
Michael Cohen
Page 26 (left)

The Virgin Mary
1990
Paper
Life size
Courtesy the artist and
Fawbush Gallery, New York
Page 26 (right)

Untitled
1991
Nepal paper, cloth,
newspaper, muslin, tea-
chest paper and wood
84 x 18 x 11½ inches
Collection
Jill and Jay Bernstein
Page 29

Untitled
1989
Ink on paper and string
22 x 60 inches
Courtesy the artist and
Fawbush Gallery, New York
Page 30

Hair Head
1991
Paper
Life size
Courtesy the artist and
Fawbush Gallery, New York
Page 30

Untitled
1987
Ink on Japanese tea-chest
paper
21 x 31½ inches
Collection Joan Sonnabend
Page 31

Untitled
1990
Silkscreen on Nepal paper
107 x 72 inches
Private Collection
Page 32 (detail)

Untitled
1991
Paper and ink
10 inches H.
Courtesy the artist and
Fawbush Gallery, New York
Page 33

Untitled
1991
Paper and wood
84 x 18 x 11½ inches
Courtesy the artist and
Fawbush Gallery, New York
Page 33

Untitled
1991
Paper, papier-mâché, ink
and string
124 x 48 x 48 inches
Courtesy the artist and
Fawbush Gallery, New York
Page 34

Untitled
1990
Lithograph
36 x 36 inches
Courtesy the artist
and ULAE
Page 36

Banshee Pearls
1991
12 Lithographs
22½ x 33½ inches each
Courtesy the artist
and ULAE
Page 37

Untitled
1990
Paper
84 x 40 inches
Courtesy the artist and
Fawbush Gallery,
New York
(Not illustrated)

Untitled
1987
Ink on Japanese tea-
chest paper
21 x 31½ inches
Fawbush-Jones
Collection
(Not illustrated)

Exhibition History

Biography

Kiki Smith was born in Nuremberg, Germany, in 1954. She lives and works in the Lower East Side of Manhattan and is represented by Fawbush Gallery in New York.

Solo Exhibitions

*indicates accompanying catalogue

1992

Fawbush Gallery, New York, NY

Museum of Applied Arts, Vienna, Austria *

Moderna Museet, Stockholm, Sweden

Bonner Kunstverein, Bonn, Germany

Williams College Museum of Art, Williamstown, MA *

Wexner Center for the Arts, Ohio State University, Columbus, OH

1991

Institute of Contemporary Art, Amsterdam, Netherlands *

University Art Museum, Berkeley, CA *

Art Awareness, Inc., Lexington, NY

Prints, Greg Kucera Gallery, Seattle, WA

1990

Projects: Kiki Smith, Museum of Modern Art, New York, NY *

Centre d'Arte Contemporaine, Geneva, Switzerland

Fawbush Gallery, New York, NY

Institute for Art and Urban Resources at The Clocktower, New York, NY

Tyler Gallery, Tyler School of Art, Philadelphia, PA

Group Exhibitions

1992

Erotics, AB Galerie, Paris, France

Post-Human, AEF, Lausanne, Switzerland (traveling)

Byron Kim/Kiki Smith, AC Project Room, New York, NY

In Your Face, AC Project Room, New York, NY

The Body, Nathalie Karg Gallery, New York, NY

Milwaukee Art Museum, Milwaukee, WI

Recent Acquisitions, San Diego Museum of Contemporary Art, La Jolla, CA

Rebecca Howland, Cara Perlman, Christy Rupp and Kiki Smith, University Gallery, Illinois State University, Normal, IL

Acquisitions of the '90s, Whitney Museum of American Art, New York, NY

Prints, Whitney Museum of American Art, New York, NY

Recent Acquisitions, Museum of Modern Art, New York, NY

1991

Body, Legs, Heads... and Special Parts, Kunstverein, Munster, Germany

Drawings, Brooke Alexander, New York, NY

Physical Relief, Hunter College Art Gallery, New York, NY

Burning in Hell, Franklin Furnace, New York, NY (Organized by Nancy Spero)

The Interrupted Life, New Museum of Contemporary Art, New York, NY *

Susanne Hilberry Gallery, Birmingham, MI

Body Language, Lannan Foundation, Los Angeles, CA

When Objects Dream and Talk in Their Sleep, Jack Tilton Gallery, New York, NY

Shoshana Wayne Gallery, Santa Monica, CA (two person exhibition)

1991 Biennial Exhibition, Whitney Museum of American Art, New York, NY *

Drawings, Susanne Hilberry Gallery, Birmingham, MI

Drawing Conclusions, Guid Arte Gallery, New York, NY

Kiki Smith/Tom Dean, Galerie Rene Blouin, Montreal, Canada

Lick of the Eye, Shoshana Wayne Gallery, Santa Monica, CA

1990
Meyers/Bloom Gallery, Santa Monica, CA

Portraits, Institute for Art and Urban Resources, Long Island City, NY

The Body, The Renaissance Society, The University of Chicago, Chicago, IL *

The Abortion Project, Simon Watson Gallery, New York, NY

The Body Electric: Zizi Raymond and Kiki Smith, Corcoran Gallery of Art, Washington, DC *

Simon Watson Gallery, New York, NY

Holly Solomon Gallery, New York, NY

The Corcoran Collects: Three Decades of Acquisitions by the Women's Committee and the Friends of the Corcoran, Corcoran Gallery of Art, Washington, DC

Jack Tilton Gallery, New York, NY

Figuring the Body, Museum of Fine Arts, Boston, MA

Group Material: AIDS Timeline, Wadsworth Atheneum, Hartford, CT

The Unique Print: 70s into 90s, Museum of Fine Arts, Boston, MA *

11th British International Print Biennale, Bradford Museum, West Yorkshire, England

Fragments, Parts, and Wholes, White Columns, New York, NY

Diagnosis, The Art Gallery of York University, Toronto, Canada

Selections from Fawbush Editions, Fawbush Gallery, New York, NY

Witness Against Our Vanishing, Artists Space, New York, NY *

Stained Sheets/Holy Shrouds, Krieger Landeau Gallery, Los Angeles, CA

Watercolor, ULAE Gallery, New York, NY

1989

Projects and Portfolios: The 25th National Print Exhibition, The Brooklyn Museum, Brooklyn, NY *

Tom Cugliani Gallery, New York, NY

Cara Perlman and Kiki Smith, Fawbush Gallery, New York, NY

New York Experimental Glass, The Society for Art in Craft, Pittsburgh, PA *

1988

Desire Path, Schulman Sculpture Garden, White Plains, NY

Committed To Print, The Museum of Modern Art, New York, NY*

A Choice, Kunstrai, Amsterdam, Netherlands

In Bloom, IBM Gallery of Science and Art, New York, NY

Recent Acquisitions: 1986–1988, The Museum of Modern Art, New York, NY

Arch Gallery, Amsterdam, Netherlands

1987

Fawbush Gallery, New York, NY

Emotope, organized by Buro-Berlin, Berlin, Germany

1986

Hanno Ahrens, Maureen Conner, David Nelson and Kiki Smith, Art Salon, DeFacto, NY

Donald Lipski, Matt Mullican and Kiki Smith, The Clocktower, Institute for Contemporary Art, New York, NY

Possession is Nine-tenths of the Law, Fawbush Editions, New York, NY

Public and Private: American Prints Today, The Brooklyn Museum, Brooklyn, NY *

Momento Mori, Centro Cultural del Arte, Polanco, Mexico

Group Invitational, Curt Marcus Gallery, New York, NY

1985

Synaethics, P.S. 1 Museum, Institute for Contemporary Art, Long Island City, NY

Male Sexuality, City Arts, Inc., New York, NY

Moderna Museet, Stockholm, Sweden

Recent Acquisitions, Cincinnati Art Museum, Cincinnati, OH

1984

Kiki Smith, Bill Taggart and Tod Wizon, Jack Tilton Gallery, New York, NY

Works on Paper, Cable Gallery, New York, NY

Call and Response: Art on Central America, Colby College Museum of Art, Waterville, ME

1984: Women in New York, Galerie Engstrom, Stockholm, Sweden

Jack Tilton Gallery, New York, NY

Inside/Out, Piezo Electric Gallery, New York, NY

Modern Masks, Whitney Museum of American Art, New York, NY

360 Kunst-Spiel, Wuppertal, West Germany

CAYA, Buenos Aires, Argentina

Museo Castagnino, Rosario, Argentina

1983

Hallwalls Contemporary Arts Center, Buffalo, NY *

Science and Prophecy, White Columns, New York, NY

Emergence: New Work from the Lower East Side, Susan Caldwell Gallery, New York, NY

IM Theatre, Buro-Berlin, Berlin, Germany

Island of Negative Utopia, The Kitchen, New York, NY

1982

Natural History, Grace Borgenicht Gallery, New York, NY

COLAB in Chicago, Chicago, IL

Fashion Moda Store, Documenta VII, Kassel, Germany

A More Store, Barbara Gladstone Gallery, New York, NY

1981

Cave Created Chaos, White Columns, New York, NY

Selected
Public Collections

TEUGUM COLAB, Geneva, Switzerland

Lightning, P.S. 1 Museum, Institute for Contemporary Art, Long Island City, NY

New York, New Wave, P.S. 1 Museum, Institute for Contemporary Art, Long Island City, NY

White Columns, New York, NY
Artists Space, New York, NY

1980
A More Store, COLAB, New York, NY

COLAB Benefit, Brooke Alexander Gallery, New York, NY

Manifesto Show, 5 Bleecker Street, New York, NY

Times Square Show, New York, NY

1979
Doctor and Dentist Show, 591 Broadway, New York, NY

Salute to Creative Youth, 75 Warren Street, New York, NY

Allen Memorial Art Museum, Oberlin, OH

Cincinnati Museum of Art, Cincinnati, OH

The Contemporary Museum, Honolulu, HI

Corcoran Gallery of Art, Washington, DC

Lannan Foundation, Los Angeles, CA

Moderna Museet, Stockholm, Sweden

Museum of Fine Arts, Boston, MA

Museum of Fine Arts, Houston, TX

Museum of Modern Art, New York, NY

New York Public Library, New York, NY

San Diego Museum of Contemporary Art, La Jolla, CA

Tate Gallery of Art, London, England

Toledo Museum of Art, Toledo, OH

Victoria and Albert Museum, London, England

Whitney Museum of American Art, New York, NY

Yale University Art Gallery, New Haven, CT

Bibliography

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- 1991
Barrie, Lita. "Overinflated with Theory: Kiki Smith at Shoshana Wayne Gallery." *Artweek*, July 4, 1991, 13.
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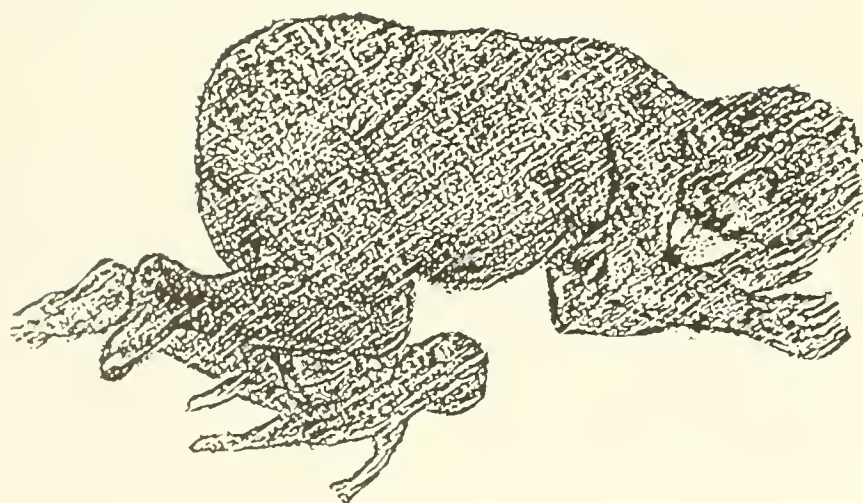
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